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526 [857] waves. Today grown men swim only when necessary and never indulge in surfing. The many volcanic rocks scattered along the coast make this sport extremely dangerous and it can be enjoyed at only a few places.

Owing to the scarcity of wood, the natives formerly used conical bundles of rushes (*pora*) instead of surfboards. Any construction for surfing was described by the phrase *papa mo hakaeke te ngaru*. Provided with rafts (*papa*), the young men went into the surf and awaited a big wave (*he irimai te vave nuinui*). When the wave reached its peak (*te iri mai te vave rahi-rahi*), they turned (*te tieve*) to catch the wave, stretching their legs straight behind them. With their hands they seized the *papa* and propelling the board with their feet, they let themselves be swept in to the shore.

Tales refer to young men who had surf-riding contests before big crowds gathered on the beach to admire their skill. Ordinary surf-riders catch the breaking waves, but strong young men of old went far away from the shore into a heavy surf, where they caught great unbroken swells.

526 533 A song still popular on the island is supposed to have been chanted at surfing contests as a spell to make opponents fall, but it is also connected with a string figure.

589 E Pua e, e Pua te Ohe Ohe e pua. (A place near the beach of Hangaroa where the children go surf riding.)
Te na nia he tama There on the top [of the board] is a youth
Tera Hiro rangi [Te raa, hirorangi] [The sun, the foam (?)]
Paku, paku The tide is low
Ruahie hati mai a hati pu. Ruahie [a place near Hangaroa], the (wave) breaks and spends its force.

Sliding

524 857 514 There is a vague tradition that in olden days the boys used to slide on the slopes of the numerous volcanic hills scattered over the island. They sat on banana or ti leaves and slid down tracks on which they had urinated to make the path more slippery.

Concealing an Object

524 Estella (79, p. 25) describes a game which may be ancient. The players crouch or sit in a circle and secretly pass around some object. One player in the center of the circle tries to find the object; and while he is looking for it, he is abused and struck by the rest of the group. If he succeeds in getting hold of the object, he sits in the circle and the person who was discovered takes his place. During the entire game the players in the circle recite a monotonous chant. This last detail seems to indicate the antiquity of the game.

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Sham Battles

The sham battle was one of the favorite entertainments of children. Divided into two sides, they threw at each other spears tipped by pieces of gourd shell in the shape of obsidian points (*tuua pahera*). Legend states that children frequently discovered and substituted obsidian points for their harmless spear points (p. 376). Sham battles (*tuua*) in which either adults or children threw stones was another form of training for wars.

At feast gatherings, young men displayed their athletic skill in running, spear throwing, and other feats of dexterity (215, p. 468).

Throwing Game

Knoche (123, p. 202), describes a throwing game which was probably introduced from Tahiti or Mangareva. I never saw the game and the islanders never mentioned it to me.

A small groove 150 mm. long is traced on level ground. Across the groove they put a little stick 50 mm. long. The players have thin sticks 550 mm. long that they introduce under the small one to throw it as far as possible. The winner is the man who throws the piece of wood farthest.

Top Spinning

Spinning tops (*makoi*) were popular toys. They varied in type according to materials used. The most common top was a capsule of the *makoi* (probably *Thespesia populnea*), pierced through the middle by a round pin with two sharp, fire-hardened points. *Makoi-oone* were made of a clay found in craters. Children mixed it with water and sugar cane juice and left it to bake in the sun. A clay top is preserved in the Museum für Völkerkunde, Vienna (22838). It is a hard, red clay ball, 28 mm. in diameter with a wooden handle 135 mm. long inserted through it. This object is listed in the catalog as a tattooing hammer, but its form makes such a use very unlikely.

Stone tops are said to have been large and were thrown without the use of a string into a stone basin, where they kept spinning for a long time. While the tops were spinning, children used to sing the following song:

Kanini te makoi nau opata.	Spin the top [made of *makoi* capsules] from the cliff.
Ka tuu te makoi miro rakerake;	The wooden top does not stand up well;
Kanini koe te makoi oone o te Rano-kao.	Spin the top made of the clay of the Rano-kao.

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String Figures

524 533 Only thirty string figures (*kaikai*)[18] are remembered. The only woman who knew them all was Amelia, the daughter of Tepano, who learned them from her father when she was a little girl. He had meanwhile forgotten them. A few simple string figures were more widely known. Each figure has a special chant which accompanies it. These chants are very popular though most people do not understand their meanings and are generally unable to make the corresponding string figures. All named string figures supposedly represent some object—part of the body (hair, penis), a spearhead (*mata*), a mat, an ahu with stone images, a bay, and so on; some represent characters in a legend, and the accompanying chants are narrated as if spoken by the character at a critical moment.

524 533 867 177 The natives state that string figures were used to memorize popular chants and to recall tales. I was told that children were taught to make them and were obliged to memorize the accompanying chants before they were instructed in the sacred lore of the tribe and the art of carving tablets. A few string figures with chants have been introduced recently from Tahiti. Their foreign origin was always pointed out by the natives.

Introduced Toys

524 177 526 Bows and arrows were introduced as toys either by Father Roussel or by Easter Islanders returning from Tahiti. The natives call them by a Tahitian name (*fana*) and consider them quite modern. The islanders were acquainted with slings only after their contact with Tahitians. Father Roussel is said to have taught the children to jump rope.

Gambling

525 The men of the island are passionate gamblers. They play mostly Chilean card games or gamble with pieces of money following the rules of a widespread South American game. Islanders gamble most at the end of the shearing season when they have been paid by the English Company.

MUSIC AND POETRY

Instruments

534 Before contact with Europeans the Easter Islanders had only two musical instruments, the percussion plate and the shell trumpet (*pu*). Existence of the shell trumpet is attested only by Beechey (15, vol. 1, p. 48). The name *pu* is included in the early Easter Island vocabularies, though the present natives assert that it was introduced from Tahiti. A stone with a hole in it

[18] Twenty-eight original string figures have been collected and will be published separately with their corresponding chants.

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196 by the use of other substantives to indicate the nature of a particular tablet
212 (*kohau o te ranga, kohau o te pure*).

As already mentioned (p. 137), the chants associated with the tablets were
212 recited by learned men or bards called *tangata rongorongo*. Reading of the
533 tablets or chanting from them was taught in special huts, comparable to the
872 schools of learning (*whare wananga*) of the Maori. At Te Hare-titaha in Anakena I was shown stone curbs which were supposed to be remains of the most famous school for *rongorongo* men. There were similar houses in other districts. The atmosphere and the methods in these houses of learning were described by some informants on the authority of old men now dead. Unfortunately these traditions are colored by details of the missionary school system:

[346] The school houses were open sheds with thatched roofs. In the morning the children waited outside the house until they were told by the teacher to enter. To the teacher's salute of *maira* they answered *kokoea*. Each student knelt before a flat stone (*maea rango*), which served as a writing desk. The assistant instructor (*te pahu*) counted the children to find out whether any were missing. The teacher started the lesson by reciting
[524] a prayer from a tablet. Then the children were taught to make string figures, each of which was associated with a chant that they must memorize. There were chants for love, for the dead, for saving people from dying, for addressing noblemen, and for the multiplication of birds and fish.

[824] Banana leaves were used as copy books and on them the pupils practiced the engraving of signs with a sharp bone from the frigate bird (*makohe*). Te Haha said the copy books were sheaths from the banana trunk (194, p. 214).

According to Routledge, Te Haha was taught by King Nga-ara, but Charli Teao, the nephew of Te Haha, told me that his uncle had been trained by Taki, another uncle of Charli. Taki had been taught by Ngangiriva. Te Haha described King Nga-ara as "holding a tablet in one hand and swaying from side to side as he recited. Besides giving instruction, he inspected the candidates prepared by other professors, who were generally their own sons; he looked at their *kohau* and made them read, on which he either passed them, clapping if they did well, or turned them back. Their sponsors were made per-
[875] sonally responsible. If the pupils acquitted themselves creditably, presents of *kohau* were made to the teachers; if the youth failed, the tablets of the instructor were taken away" (194, p. 245).

527 Besides the annual gathering and chanting by *rongorongo* men at Orongo
533 during the feast of the bird-man, these learned bards met once a year at Ana-
545 kena to chant for the king. People came from all over the island to hear them "read" from the tablets. This public "reading" must be considered as a general contest between *rongorongo* men and a test of the ability of each.
[613 Visitors arrived with *huhu* (sticks with feathers) to which turmeric was tied,
293] as a courtesy to the king. The food to be consumed during the feast was supplied by the king, who was aided by people of neighboring districts. Te Haha described to Routledge (194, pp. 245-246) one such gathering, which he attended in his youth:

Both King Nga-ara and his son, Kaimako . . . sat on seats made of tablets, and each had a tablet in his hand; they wore feather hats, as did all the professors. The